will often suggest a diverging inquiry that, if followed up, may produce results even more valuable than the original question. Such loose ends litter the laboratories of firms which confine themselves to questions of the moment. They lead straight to the basic theory of a subject, to the roots that strike down into pure science. They are infinite in number and interminable, as the man of pure science knows well; but they also often yield results that revolutionise those industries which are empirical in their methods—as what industry is not?—and give that control over nature which it is the object of all science, whether pure or applied, to secure. The discovery of the structure of the indigo molecule led not merely to the synthetic manufacture of this blue dye, but has enabled the chemist to produce a number of new substances of analogous structure and different shades of colour.

Research of this order does not cease when a problem—even if it be as complicated as synthetic indigo—has been solved. It must be continuous in its operation, and its ramifications will spread as knowledge grows. It will inevitably tend to bring industries into intimate relation, which are at present independent of each other, to transform what have hitherto been crafts into scientific industries, and to require co-operation not only between different firms in the same industry, but between groups of industries in a continuously widening series of inter-related trades.

THE BRITISH ASSOCIATION AT NEWCASTLE.

APPARENTLY, the handbook published in connection with the meeting of the British Association, which is being held this week in Newcastle-upon-Tyne, has been well received by the members. Unlike the handbooks for previous Newcastle meetings, the present one describes not only the industries of the district but also includes articles embracing the remarkable and interesting archæology and history of Northumbria. If there is any fault to be found with its contents it is that no more than a passing reference is made in its pages to two widely known scientific societies—viz., the North-East Coast Institution of Engineers and Shipbuilders and the North of England Institute of Mining and Mechanical Engineers, which have their headquarters in Newcastle and have for nearly half a century done exceptionally useful work, whereas a whole article is devoted to the history of the Literary and Philosophical Society, which is little more than a lending library. The anomaly is more remarkable when one remembers that the handbook has been issued for the information of the members of an association founded for the advancement of science. However, the editors are to be congratulated on producing a useful handbook. Those members of the Association who visit the Roman wall near Chollerford and the ancient buildings in Newcastle should find many of the articles of great interest.

Members of the Association who attended the previous meetings in Newcastle and are there this week will have a further opportunity of studying the characteristics of the North-country people. In the present instance the Monday and Tuesday of the meeting were observed as a general holiday—the deferred August Bank Holiday coinciding with the last two days of the holiday granted to the workers in the Tyne munition factories. When the general holiday was announced, the local committee feared that the further depletion in the number of cabs and other conveyances resulting from the holiday would mean that the bulk of the number of visitors would be put to considerable inconvenience on their arrival. By the action of the North-Eastern Railway Company, however, who placed special vehicles for luggage at the disposal of the members, and assisted in other ways, no such inconvenience was experienced.

It is expected, too, that the other preparations for the meeting are being appreciated by the members. On Monday and Tuesday last the reception room presented that animated appearance which is associated with the opening days of a British Association Meeting. The posters and signs in the streets erected for the guidance of visitors incidentally exhibit the coping-stone of the successful work done by the Sectional Arrangements Committee.

For some time previous to the opening days of the meeting a good deal of interest was shown locally in the forecasts of the activities of the sections, and in the announcements with regard to the President's address and the evening discourses. It was not surprising, therefore, on Tuesday evening last to see that in a larger audience than was expected the local residents were well represented.

In addition to the exhibitions forming part of the programme, to which attention has been directed in previous numbers of NATURE, an attractive and useful exhibition of chemicals and apparatus is being held in the College of Medicine. The main object of the exhibition is to demonstrate the progress made by British firms in manufacturing articles formerly produced in Germany only. In the Hancock Museum, also, an exhibition of geological and botanical interest is being held.

Inaugural Address (Abridged) by Sir Arthur Evans, D.Litt., LL.D., P.S.A., F.R.S., Extraordinary Professor of Prehistoric Archæology, Oxford, Correspondant de l'Institut de France, etc., President.

New Archaeological Lights on the Origins of Civilisation in Europe: its Magdalenian forerunners in the South-West and Ægean Cradle.

THE science of antiquity depends on evidence and rests on principles indistinguishable from those of the sister science of geology. Its methods are stratigraphic. As in that case the successive deposits and their characteristic contents—often of the most fragmentary kind—enable the geologist to reconstruct the fauna and flora, the climate and physical conditions, of the past ages of the world, and to follow out their gradual transitions or dislocations, so it is with the archæologist in dealing with unwritten history.

In recent years—not to speak of the revelations of Late Quaternary culture on which I shall presently have occasion to dwell—in Egypt, in Babylonia, in Ancient Persia, in the Central Asian deserts, or, coming nearer home, in the Ægean lands, the patient exploration of early sites, in many cases of huge stratified mounds, the unearthing of buried buildings, the opening of tombs, and the research of minor relics, has reconstituted the successive stages of whole fabrics of former civilisation, the very existence of which was formerly unsuspected. Even in later periods archæology, as a dispassionate witness, has been continually checking, supplementing, and illustrating written history. It has called back to our upper air, as with a magician's wand, shapes and conditions that seemed to have been irrevocably lost in the night of Time.

The investigations of a brilliant band of prehistoric archæologists, with the aid of representatives of the sister sciences of geology and palæontology, have brought together such a mass of striking materials as to place the evolution of human art and appliances in the last Quaternary period on a far higher level than had even been suspected previously. Following in the footsteps of Lartet, and after him Rivière and Piette, Profs. Cartailhac, Capitan, and Boule, the Abbé Breuil, Dr. Obermeier, and their fellow-investigators have revolutionised our knowledge of a phase of human culture which goes so far back beyond the limits of any continuous story, that it may well be said to belong to an older world.

To the engraved and sculptured works of man in the "Reindeer period" we have now to add not only such new specialities as are exemplified by the moulded clay figures of life-size bisons in the Tuc d'Audoubert Cave, or the similar high reliefs of a procession of six horses cut on the overhanging limestone brow of Cap Blanc, but whole galleries of painted designs on the walls of caverns and rock shelters.

So astonishing was this last discovery, made first by the Spanish investigator, Señor de Sautuola—or rather his little daughter—so long ago as 1878, that it was not until after it had been corroborated by repeated finds on the French side of the Pyrenees—not, indeed, until the beginning of the present century—that the Palæolithic age of these rock-paintings was generally recognised. In their most developed stage, as illustrated by the bulk of the figures in the Cave of Altamira itself, and in those of Marsoulas in the Haute Garonne, and of Font de Gaume in the Dordogne, these primeval frescoes display not only a consummate mastery of natural design, but an extraordinary technical resource. Apart from the charcoal used in certain outlines, the chief colouring matter was red and yellow ochre, mortars and palettes for the preparation of which have come to light. In single animals the tints are varied from black to dark and ruddy brown or brilliant orange, and so, by fine gradations, to paler nuances, obtained by scraping and washing. Outlines and details are brought out by white incised lines, and the artists availed themselves with great skill of the reliefs afforded by convexities of the rock surface. But the greatest marvel of all is that such polychrome masterpieces as the bisons, standing and couchant, or with limbs huddled together, of the Altamira Cave, were executed on the ceilings of inner vaults and galleries where the light of day has never penetrated. Nowhere is there any trace of smoke, and it is clear that great progress in the art of artificial illumination had already been made. We now know that stone lamps, decorated in one case with the engraved head of an ibex, were already in existence.

Such was the level of artistic attainment in South-Western Europe, at a modest estimate some ten thousand years earlier than the most ancient monuments of Egypt or Chaldæa! Nor is this an isolated phenomenon. One by one, characteristics, both spiritual and material, that had been formerly thought to be the special marks of later ages of mankind have been shown to go back to that earlier world.

The evidences of more or less continuous civilised development reaching its apogee about the close of the Magdalenian period have been constantly emerging from recent discoveries. The recurring "tectiform" sign had already clearly pointed to the existence of huts or wigwams; the "scutiform" and other types record appliances yet to be elucidated, and another sign well illustrated on a bone pendant from the Cave of St. Marcel has an unmistakable resemblance to a sledge.[1] But the most astonishing revelation of the cultural level already reached by primeval man has been supplied by the more recently discovered rock-paintings of Spain. The area of discovery has now been extended there from the Province of Santander, where Altamira itself is situated, to the Valley of the Ebro, the Central Sierras, and to the extreme south-eastern region, including the Provinces of Albacete, Murcia, and Almeria, and even to within the borders of Granada.

One after another, features that had been reckoned as the exclusive property of Neolithic or later ages are thus seen to have been shared by Palæolithic man in the final stage of his evolution. For the first time, moreover, we find the productions of his art rich in human subjects. At Cogul the sacral dance is performed by women clad from the waist downwards in well-cut gowns, while in a rock-shelter of Alpera,[2] where we meet with the same skirted ladies, their dress is supplemented by flying sashes. On the rock-painting of the Cueva de la Vieja, near the same place, women are seen with still longer gowns rising to their bosoms. We are already a long way from Eve!

It is this great Alpera fresco which, among all those discovered, has afforded most new elements. Here are depicted whole scenes of the chase, in which bowmen—up to the time of these last discoveries unknown among Palæolithic representations—take a leading part, though they had not as yet the use of quivers. Some are dancing in the attitude of the Australian Corroborees. Several wear plumed head-dresses, and the attitudes at times are extraordinarily animated. What is specially remarkable is that some of the groups of these Spanish rock-paintings show dogs or jackals accompanying the hunters, so that the process of domesticating animals had already begun. Hafted axes are depicted as well as cunningly-shaped throwing sticks. In one case at least we see two opposed bands of archers—marking at any rate a stage in social development in which organised warfare was possible—the beginnings, it is to be feared, of "kultur," as well as of culture!

Nor can there be any question as to the age of these scenes and figures, by themselves so suggestive of a much later phase of human history. They are inseparable from other elements of the same group, the animal and symbolic representations of which are shared by the contemporary school of rock-painting north of the Pyrenees. Some are overlaid by palimpsests, themselves of Palæolithic character. Among the animals actually depicted, moreover, the elk and bison distinctly belong to the Late Quaternary fauna of both regions, and are unknown there to the Neolithic deposits.

In its broader aspects this field of human culture, to which, on the European side, the name of Reindeer age may still on the whole be applied, is now seen to have been very widespread. In Europe itself it permeates a large area—defined by the boundaries of glaciation—from Poland, and even a large Russian tract, to Bohemia, the upper course of the Danube and of the Rhine, to south-western Britain and south-eastern Spain. Beyond the Mediterranean, moreover, it fits on under varying conditions to a parallel form of culture, the remains of which are by no means confined to the Cis-Saharan zone, where incised figures occur of animals like the long-horned buffalo (*Bubalus antiquus*) and others long extinct in that region. This southern branch may eventually be found to have a large extension. The nearest parallels to the finer class of rock-carvings as seen in the Dordogne are, in fact, to be found among the more ancient specimens of similar work in South Africa, while the rock-paintings of Spain find their best analogies among the Bushmen.

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[1] This interpretation suggested by me after inspecting the object in 1902 has been approved by the Abbé Breuil (*Anthropologie*, xiii., p. 152) and by Prof. Sollas, "Ancient Hunters," 1915, p. 480.

[2] That of Carasoles del Bosque; Breuil, *Anthropologie*, xxvi., 1915, p. 329 *seqq.*

That there was a considerable amount of circulation, indeed—if not of primitive commerce—among the peoples of the Reindeer age is shown by the diffusion of shell or fossil ornaments derived from the Atlantic, the Mediterranean, or from inland geological strata. Art itself is less the property of one or another race than has sometimes been imagined—indeed, if we compare those products of the modern carver's art that have most analogy with the horn and bone carvings of the Cave men, and rise at times to great excellence—as we see them, for instance, in Switzerland or Norway—they are often the work of races of very different physical types. The negroid contributions, at least in the southern zone of this Late Quaternary field, must not be under-estimated. The early steatopygous images—such as some of those of the Balzi Rossi caves—may safely be regarded as due to this ethnic type, which is also pictorially represented in some of the Spanish rock-paintings.

The nascent flame of primeval culture was thus already kindled in that older world, and, so far as our present knowledge goes, it was in the south-western part of our continent, on either side of the Pyrenees, that it shone its brightest. After the great strides in human progress already made at that remote epoch, it is hard, indeed, to understand what it was that still delayed the rise of European civilisation in its higher shape. Yet it had to wait for its fulfilment through many millennia. The gathering shadows thickened and the darkness of a long night fell, not on that favoured region alone, but throughout the wide area where Reindeer man had ranged. Still the question rises—as yet imperfectly answered—were there no relay runners to pass on elsewhere the lighted torch?

Something, indeed, has been recently done towards bridging over the "hiatus" that formerly separated the Neolithic from the Palæolithic age—the yawning gulf between two worlds of human existence The Azilian—a later decadent outgrowth of the preceding culture—which is now seen partially to fill the lacuna, seems to be in some respects an impoverished survival of the Aurignacian.[3] The existence of this phase was first established by the long and patient investigations of Piette in the stratified deposits of the Cave of Mas d'Azil in the Ariège, from which it derives its name, and it has been proved by recent discoveries to have had a wide extension. It affords evidence of a milder and moister climate—well illustrated by the abundance of the little wood snail (*Helix nemoralis*), and the increasing tendency of the reindeer to die out in the southern parts of the area, so that in the fabric of the characteristic harpoons deer-horns are used as substitutes. Artistic designs now fail us, but the polychrome technique of the preceding age still survives in certain schematic and geometric figures, and in curious coloured signs on pebbles. These last first came to light in the Cave of Mas d'Azil, but they have now been found to recur much further afield in a similar association in grottoes from the neighbourhood of Basel to that of Salamanca. So like letters are some of these signs that the lively imagination of Piette saw in them the actual characters of a primeval alphabet!

The little flakes with a worked edge often known as "pygmy flints," which were most of them designed for insertion into bone or horn harpoons, like some Neolithic examples, are very characteristic of this stratum, which is widely diffused in France and elsewhere under the misleading name of "Tardenoisian." At Ofnet, in Bavaria, it is associated with a ceremonial skull burial showing the co-existence at that spot of brachycephalic and dolichocephalic types, both of a new character. In Britain, as we know, this Azilian, or a closely allied phase, is traceable as far north as the Oban Caves.

What, however, is of special interest is the existence of a northern parallel to this cultural phase, first ascertained by the Danish investigator, Dr. Sarauw, in the lake station of Maglemose, near the west coast of Zealand. Here bone harpoons of the Azilian type occur, with bone and horn implements showing geometrical and rude animal engravings of a character divergent from the Magdalenian tradition. The settlement took place when what is now the Baltic was still the great "Ancylus Lake," and the waters of the North Sea had not yet burst into it. It belongs to the period of the Danish pine and birch woods, and is shown to be anterior to the earliest shell mounds of the Kitchen-midden people, when the pine and the birch had given place to the oak. Similar deposits extend to Sweden and Norway, and to the Baltic Provinces as far as the Gulf of Finland. The parallel relationship of this culture is clear, and its remains are often accompanied with the characteristic "pygmy" flints. Breuil, however,[4] while admitting the late Palæolithic character of this northern branch, would bring it into relation with a vast Siberian and Altaic province, distinguished by the widespread existence of rock-carvings of animals. It is interesting to note that a rock-engraving of a reindeer, very well stylised, from the Trondhjem Fjord, which has been referred to the Maglemosian phase, preserves the simple profile rendering—two legs only being visible—of Early Aurignacian tradition.

It is a commonplace of archæology that the culture of the Neolithic peoples throughout a large part of Central, Northern, and Western Europe—like the newly domesticated species possessed by them—is Eurasiatic in type. So, too, in southern Greece and the Ægean world we meet with a form of Neolithic culture which must be essentially regarded as a prolongation of that of Asia Minor.

It is clear that it is on this Neolithic foundation that our later civilisation immediately stands. But in the constant chain of actions and reactions by which the history of mankind is bound together—short of the extinction of all concerned, a hypothesis in this case excluded—it is equally certain that no great human achievement is without its continuous effect. The more we realise the substantial amount of progress of the men of the Late Quaternary age in arts and crafts and ideas, the more difficult it is to avoid the conclusion that somewhere "at the back of behind"—it may be by more than one route and on more than one continent, in Asia as well as Africa—actual links of connection may eventually come to light.

Of the origins of our complex European culture this much at least can be confidently stated: the earliest extraneous sources on which it drew lay respectively in two directions—in the Valley of the Nile on one side and in that of the Euphrates on the other.

Until within recent years it seemed almost a point of honour for classical scholars to regard Hellenic civilisation as a wonder-child, sprung, like Athena herself, fully panoplied from the head of Zeus. The indebtedness to Oriental sources was either regarded as comparatively late or confined to such definite borrowings as the alphabet or certain weights and measures. Egypt, on the other hand, at least until Alexandrine times, was looked on as something apart, and it must be said that Egyptologists on their side were only too anxious to preserve their sanctum from profane contact.

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[3] Breuil, "Congr. Préhist." Geneva, 1912, p. 216.

[4] "Les subdivisions du paléolithique supérieur et leur signification." *Congrès intern. d'Anthrop. et d'Archéol. préhist.*, XIV$^{\text{me}}$ Sess., (Génève, 1912, pp. 165, 238.

A truer perspective has now been opened out. It has been made abundantly clear that the rise of Hellenic civilisation was itself part of a wider economy and can be no longer regarded as an isolated phenomenon. Indirectly, its relation to the greater world and to the ancient centres to the south and east has now been established by its affiliation to the civilisation of prehistoric Crete and by the revelation of the extraordinarily high degree of proficiency that was there attained in almost all departments of human art and industry. That Crete itself—the "Mid-Sea land," a kind of half-way house between three continents—should have been the cradle of our European civilisation was, in fact, a logical consequence of its geographical position. An outlier of mainland Greece, almost opposite the mouths of the Nile, primitive intercourse between Crete and the further shores of the Libyan Sea was still further facilitated by favourable winds and currents. In the eastern direction, on the other hand, island stepping-stones brought it into easy communication with the coast of Asia Minor, with which it was actually connected in late geological times.

But the extraneous influences that were here operative from a remote period encountered on the island itself a primitive indigenous culture that had grown up there from immemorial time. In view of some recent geological calculations, such as those of Baron De Geer, who by counting the number of layers of mud in Lake Ragunda has reduced the ice-free period in Sweden to 7000 years, it will not be superfluous to emphasise the extreme antiquity that seems to be indicated for even the later Neolithic in Crete. The Hill of Knossos, upon which the remains of the brilliant Minoan civilisation have found their most striking revelation, itself resembles in a large part of its composition a great mound or Tell—like those of Mesopotamia or Egypt—formed of layer after layer of human deposits. But the remains of the whole of the later ages represented down to the earliest Minoan period (which itself goes back to a time contemporary with the early dynasties of Egypt—at a moderate estimate to 3400 B.C.) occupy considerably less than a half —19 ft., that is, out of a total of more than 45. Such calculations can have only a relative value, but, even if we assume a more rapid accumulation of débris for the Neolithic strata and deduct a third from our calculation, they would still occupy a space of more than 3400 years, giving a total antiquity of some 9000 years from the present time.[5] No Neolithic section in Europe can compare in extent with that of Knossos, which itself can be divided by the character of its contents into an Early, Middle, and Late phase. But its earliest stratum already shows the culture in an advanced stage, with carefully ground and polished axes and finely burnished pottery. The beginnings of Cretan Neolithic must go back to a still more remote antiquity.

The continuous history of the Neolithic age is carried back at Knossos to an earlier epoch than is represented in the deposits of its geographically related areas on the Greek and Anatolian side. But sufficient materials for comparison exist to show that the Cretan branch belongs to a vast province of primitive culture that extended from southern Greece and the Ægean islands throughout a wide region of Asia Minor and probably still further afield.

An interesting characteristic is the appearance in the Knossian deposits of clay images of squatting female figures of a pronouncedly steatopygous conformation and with hands on the breasts. These in turn fit on to a large family of similar images which recur throughout the above area, though elsewhere they are generally known in their somewhat developed stage, showing a tendency to be translated into stone, and finally—perhaps under extraneous influences both from the north and east—taking a more extended attitude. These clearly stand in a parallel relationship to a whole family of figures with the organs of maternity strongly developed that characterise the Semitic lands, and which seem to have spread from there to Sumeria and to the seats of the Anau culture.

At the same time this steatopygous family, which in other parts of the Mediterranean basin ranges from prehistoric Egypt and Malta to the north of mainland Greece, calls up suggestive reminiscences of the similar images of Aurignacian man. It is especially interesting to note that in Crete, as in the Anatolian region where these primitive images occur, the worship of a mother goddess predominated in later times, generally associated with a divine Child—a worship which later survived in a classical guise and influenced all later religion. Another interesting evidence of the underlying religious community between Crete and Asia Minor is the diffusion in both areas of the cult of the Double Axe. This divine symbol, indeed, or "Labrys," became the special emblem of the palace sanctuary of Knossos itself, which owes to it its traditional name of Labyrinth. I have already directed attention to the fact that the absorptive and disseminating power of the Roman Empire brought the cult of a male form of the divinity of the Double Axe to the Roman Wall and to the actual site on which Newcastle stands.

The fact should never be left out of sight that the gifted indigenous stock which in Crete eventually took to itself on one hand and the other so many elements of exotic culture was still deep-rooted in its own. It had, moreover, the advantages of an insular people in taking what it wanted and no more. Thus it was stimulated by foreign influences but never dominated by them, and there is nothing here of the servility of Phœnician art. Much as it assimilated, it never lost its independent tradition.

It is interesting to note that the first quickening impulse came to Crete from the Egyptian and not from the Oriental side—the Eastern factor, indeed, is of comparatively late appearance. My own researches have led me to the definite conclusion that cultural influences were already reaching Crete from beyond the Libyan Sea before the beginning of the Egyptian dynasties. These primitive influences are attested, amongst other evidences, by the forms of stone vessels, by the same æsthetic tradition in the selection of materials distinguished by their polychromy, by the appearance of certain symbolic signs, and the subjects of shapes and seals which go back to prototypes in use among the "old race" of the Nile Valley. The impression of a very active agency indeed is so strong that the possibility of some actual immigration into the island of the older Egyptian element, due to the conquests of the first Pharaohs, cannot be excluded.

The continuous influence of dynastic Egypt from its earliest period onwards is attested both by objects of import and their indigenous imitations, and an actual monument of a Middle Empire Egyptian was found in the palace court at Knossos. More surprising still are the cumulative proofs of the reaction of this early Cretan civilisation on Egypt itself, as seen not only in the introduction there of such beautiful Minoan fabrics as the elegant polychrome vases, but in the actual impress observable on Egyptian art even on its religious side. The Egyptian griffin is fitted with Minoan wings. So, too, on the other side, we see the symbols of Egyptian religion impressed into the service of the Cretan nature goddess, who in certain respects was partly assimilated with Hathor, the Egyptian cow-goddess of the underworld.

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[5] For a fuller statement I must refer to my forthcoming work "The Nine Minoan Periods" (Macmillan), vol. i.: Neolithic Section.

My own most recent investigations have more and more brought home to me the all-pervading community between Minoan Crete and the land of the Pharaohs. When we realise the great indebtedness of the succeeding classical culture of Greece to its Minoan predecessor the full significance of this conclusion will be understood. Ancient Egypt itself can no longer be regarded as something apart from general human history. Its influences are seen to lie about the very cradle of our own civilisation.

The high early culture, the equal rival of that of Egypt and Babylonia, which thus began to take its rise in Crete in the fourth millennium before our era, flourished for some two thousand years, eventually dominating the Ægean and a large part of the Mediterranean basin. To the civilisation as a whole I ventured, from the name of the legendary King and lawgiver of Crete, to apply the name of "Minoan," which has received general acceptance; and it has been possible now to divide its course into three ages—Early, Middle, and Late, answering roughly to the successive Egyptian kingdoms, and each in turn with a triple subdivision.

It is difficult indeed in a few words to do adequate justice to this earliest of European civilisations. Its achievements are too manifold. The many-storeyed palaces of the Minoan priest-kings in their great days, by their ingenious planning, their successful combination of the useful with the beautiful and stately, and, last but not least, by their scientific sanitary arrangements, far outdid the similar works, on however vast a scale, of Egyptian or Babylonian builders. What is more, the same skilful and commodious construction recurs in a whole series of private mansions and smaller dwellings throughout the island. Outside "broad Knossos" itself, flourishing towns sprang up far and wide on the country-sides. New and refined crafts were developed, some of them, like that of the inlaid metal-work, unsurpassed in any age or country. Artistic skill, of course, reached its acme in the great palaces themselves, the corridors, landings, and porticoes of which were decked with wall-paintings and high reliefs, showing in the treatment of animal life not only an extraordinary grasp of nature, but a grandiose power of composition such as the world had never seen before. Such were the great bull-grappling reliefs of the Sea Gate at Knossos and the agonistic scenes of the great palace hall.

The modernness of much of the life here revealed to us is astonishing. The elaboration of the domestic arrangements, the staircases storey above storey, the front places given to the ladies at shows, their fashionable flounced robes and jackets, the gloves sometimes seen on their hands or hanging from their folding chairs, their very mannerisms as seen on the frescoes, pointing their conversation with animated gestures—how strangely out of place would it all appear in a classical design! Nowhere, not even at Pompeii, have more living pictures of ancient life been called up for us than in the Minoan palace of Knossos. The touches supplied by its closing scene are singularly dramatic—the little bath-room opening out of the Queen's parlour, with its painted clay bath, the royal draught-board flung down in the court, the vessels for anointing and the oil-jar for their filling ready to hand by the throne of the priest-king, with the benches of his consistory round and the sacral griffins on either side. Religion, indeed, entered in at every turn. The palaces were also temples, the tomb a shrine of the Great Mother. It was perhaps owing to the religious control of art that among all the Minoan representations—now to be numbered by thousands—no single example of indecency has come to light.

A remarkable feature of this Minoan civilisation cannot be passed over. I remember that at the Liverpool meeting of this association in 1896—just before the first results of the new discoveries in Crete were known—a distinguished archæologist took as the subject of an evening lecture, "Man before Writing," and, as a striking example of a high culture attained by "*Analfabeti,*" singled out that of Mycenæ—a late offshoot, as we know now, from Minoan Crete. To such a conclusion, based on negative evidence, I confess I could never subscribe—for had not even the people of the Reindeer age attained to a considerable proficiency in expression by means of symbolic signs? To-day we are able to trace the gradual evolution on Cretan soil of a complete system of writing from its earliest pictographic shape, through a conventionalised hieroglyphic to a linear stage of great perfection. In addition to inscribed sealings and other records some two thousand clay tablets have now come to light, mostly inventories or contracts; for though the script itself is still undeciphered, the pictorial figures that often appear on these documents supply a valuable clue to their contents. The numeration also is clear, with figures representing sums up to 10,000. The inscribed sealings, signed, counter-marked, and counter-signed by controlling officials, give a high idea of the elaborate machinery of government and administration under the Minoan rulers.

The minutely organised legal conditions to which this points confirm the later traditions of Minos, the great law-giver of prehistoric Crete, who, like Hammurabi and Moses, was said to have received the law from the God of the Sacred Mountain. The clay tablets themselves were certainly due to Oriental influences, which make themselves perceptible in Crete at the beginning of the Late Minoan age, and may have been partly resultant from the reflex action of Minoan colonisation in Cyprus. From this time onwards Eastern elements are more and more traceable in Cretan culture, and are evidenced by such phenomena as the introduction of chariots—themselves perhaps more remotely of Aryan-Iranian derivation—and by the occasional use of cylinder seals.

Simultaneously with its Eastern expansion, which affected the coast of Phœnicia and Palestine as well as Cyprus, Minoan civilisation now took firm hold of mainland Greece, while traces of its direct influence are found in the West Mediterranean basin—in Sicily, the Balearic Islands, and Spain. At the time of the actual Conquest and during the immediately succeeding period the civilisation that appears at Mycenæ and Tiryns, at Thebes and Orchomenos, and at other centres of mainland Greece, though it seems to have brought with it some already assimilated Anatolian elements, is still in the broadest sense Minoan. It is only at a later stage that a more provincial offshoot came into being to which the name Mycenæan can be properly applied. But it is clear that some vanguard at least of the Aryan Greek immigrants came into contact with this high Minoan culture at a time when it was still in its most flourishing condition. The evidence of Homer itself is conclusive. Arms and armour described in the poems are those of the Minoan prime, the fabled shield of Achilles, like that of Herakles described by Hesiod, with its elaborate scenes and variegated metal-work, reflects the masterpieces of Minoan craftsmen in the full vigour of their art; the very episodes of epic combat receive their best illustration on the signets of the great days of Mycenæ. Even the lyre to which the minstrel sang was a Minoan invention. Or, if we turn to the side of religion, the Greek temple seems to have sprung from a Minoan hall, its earliest pediment schemes are adaptations from the Minoan tympanum—such as we see in the Lions' Gate—the most archaic figures of the Hellenic goddesses, like the Spartan Orthia, have the attributes and attendant animals of the great Minoan Mother.

Some elements of the old culture were taken over on the soil of Hellas. Others which had been crushed out in their old centres survived in the more Eastern shores and islands formerly dominated by Minoan civilisation, and were carried back by Phœnician or Ionian intermediaries to their old homes. In spite of the overthrow which about the twelfth century before our era fell on the old Minoan dominion and the onrush of the new conquerors from the North, much of the old tradition still survived to form the base for the fabric of the later civilisation of Greece. Once more, through the darkness, the lighted torch was carried on, the first glimmering flame of which had been painfully kindled by the old cave-dwellers in that earlier Palæolithic world.

The Roman Empire, which in turn appropriated the heritage that Greece had received from Minoan Crete, placed civilisation on a broader basis by welding together heterogeneous ingredients and promoting a cosmopolitan ideal. If even the primeval culture of the Reindeer age embraced more than one race and absorbed extraneous elements from many sides, how much more is that the case with our own, which grew out of the Greco-Roman! Civilisation in its higher form to-day, though highly complex, forms essentially a unitary mass. It has no longer to be sought out in separate luminous centres, shining like planets through the surrounding night. Still less is it the property of one privileged country or people. Many as are the tongues of mortal men, its votaries, like the Immortals, speak a single language. Throughout the whole vast area illumined by its quickening rays, its workers are interdependent, and pledged to a common cause.

We, indeed, who are met here to-day to promote in a special way the cause of truth and knowledge, have never had a more austere duty set before us. I know that our ranks are thinned. How many of those who would otherwise be engaged in progressive research have been called away for their country's service! How many who could least be spared were called to return no more! Scientific intercourse is broken, and its cosmopolitan character is obscured by the death struggle in which whole continents are locked. The concentration, moreover, of the nation and of its Government on immediate ends has distracted it from the urgent reforms called for by the very evils that are the root cause of many of the greatest difficulties it has had to overcome. It is a lamentable fact that beyond any nation of the West the bulk of our people remains sunk, not in comparative ignorance only—for that is less difficult to overcome—but in intellectual apathy. The dull incuria of the parents is reflected in the children, and the desire for the acquirement of knowledge in our schools and colleges is appreciably less than elsewhere. So, too, with the scientific side of education, it is not so much the actual amount of science taught that is in question—insufficient as that is—as the instillation of the scientific spirit itself—the perception of method, the sacred thirst for investigation.

But can we yet despair of the educational future of a people that has risen to the full height of the great emergency with which they were confronted? Can we doubt that, out of the crucible of fiery trial, a New England is already in the moulding?

We must all bow before the hard necessity of the moment. Of much we cannot judge. Great patience is demanded. But let us, who still have the opportunity of doing so, at least prepare for the even more serious struggle that must ensue against the enemy in our midst, that gnaws our vitals. We have to deal with ignorance, apathy, the non-scientific mental attitude, the absorption of popular interest in sports and amusements.

And what, meanwhile, is the attitude of those in power—of our Government, still more of our permanent officials? A cheap epigram is worn threadbare in order to justify the ingrained distrust of expert, in other words of scientific, advice on the part of our public offices. We hear, indeed, of "Commissions" and "Inquiries," but the inveterate attitude of our rulers towards the higher interests that we are here to promote is too clearly shown by a single episode. It is those higher interests that are the first to be thrown to the wolves. All are agreed that special treasures should be stored in positions of safety, but at a time when it might have been thought desirable to keep open every avenue of popular instruction and of intelligent diversion, the galleries of our National Museum at Bloomsbury were entirely closed for the sake of the paltriest saving—three minutes, it was calculated, of the cost of the war to the British Treasury! That some, indeed, were left open elsewhere was not so much due to the enlightened sympathy of our politicians, as to their alarmed interests in view of the volume of intelligent protest. Our friends and neighbours across the Channel, under incomparably greater stress, have acted in a very different spirit.

It will be a hard struggle for the friends of science and education, and the air is thick with mephitic vapours. Perhaps the worst economy to which we are to-day reduced by our former lack of preparedness is the economy of truth. Heaven knows!—it may be a necessary penalty. But its results are evil. Vital facts that concern our national well-being, others that even affect the cause of a lasting peace, are constantly suppressed by official action. The negative character of the process at work which conceals its operation from the masses makes it the more insidious. We live in a murky atmosphere amidst the suggestion of the false, and there seems to be a real danger that the recognition of truth as itself a tower of strength may suffer an eclipse.

It is at such a time and under these adverse conditions that we, whose object it is to promote the advancement of science, are called upon to act. It is for us to see to it that the lighted torch handed down to us from the ages shall be passed on with a still brighter flame. Let us champion the cause of education, in the best sense of the word, as having regard to its spiritual as well as its scientific side. Let us go forward with our own tasks, unflinchingly seeking for the truth, confident that, in the eternal dispensation, each successive generation of seekers may approach nearer to the goal.

MAGNA EST VERITAS, ET PRÆVALEBIT.